



THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
RIVERSIDE



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

The pictures described in this Catalogue are for private sale.

For prices and further particulars, please apply to the owner

CHAS. SEDELMEYER
6, rue de La Rochefoucauld,
Paris.

Copies of the present Catalogue and of the nine Catalogues previously published (1894-1897, 1899-1902, 1905) : price 10 francs each.

Copies of the Illustrated Catalogue of 300 paintings by Old Masters which have at various times formed part of the Sedelmeyer Gallery (published in 1898) : price 30 francs.

The complete set (10 Catalogues 1894-1897, 1899-1902, 1905-1906, and Catalogue of 300 paintings above mentioned) : price 120 francs, may be had at Mr. Charles Sedelmeyer's, 6, rue de La Rochefoucauld, Paris.



ILLUSTRATED
Catalogue
of the
TENTH SERIES
of
100 PAINTINGS
by OLD MASTERS

of the Dutch, Flemish, Italian, French, and English Schools,
being a portion of the

Sedelmeyer Gallery

which contains about
1500 original Pictures by ancient and modern Artists



P A R I S
6, RUE DE LA ROCHEFOUCAULD, 6
—
1906

MS. A. 1. 2
S. 4.
1870

CHAS. SEDELMAYER, Publisher and Art-dealer, Paris, has the richest stock of original pictures in Europe.

His gallery includes about 1000 works by *Old Masters*, of which this Catalogue describes only a portion, and about 500 pictures by living artists, and painters of the *Barbizon School*.

He publishes every year a selection of fine and important plates, of which only a small number of proofs are printed.

He has just issued the last volume of a most extensive book in 8 volumes on *Rembrandt*, containing reproductions of all the pictures of this master: the text by Doctor W. Bode, Director of the Berlin Gallery.

The prospectus of this book, and illustrated catalogues of other publications, to be had at CHAS. SEDELMAYER's, 6, rue de La Rochefoucauld, Paris.

DUTCH, FLEMISH, AND GERMAN
SCHOOLS

BEYEREN (ABRAHAM VAN) .

(1620 or 1621 - after 1674)

1. — Still-Life

On a table covered with a Turkey rug are a silver-ewer and a tall golden cup, and in front a silver-dish with two glasses half filled with wine, a peeled lemon, some shrimps, and a knife; on the right, some peaches and grapes, and a silver bowl also containing peaches and grapes; a pomegranate and a watch with a blue ribbon attached to it in the centre.

Signed with monogram.
Canvas, 44 3/4 in. by 38 in.



BEYEREN (ABRAHAM VAN)

(1620 or 1621 - after 1674)

2. — Still-Life

On a table covered with a purple cloth, fringed with gold, are a silver ewer, a golden goblet, a basket of grapes, peaches and other fruit, and in front a silver tray on which are a glass of wine, a cut peach and an open oyster, near a Delft dish containing an orange and two peaches. A watch with a lilac ribbon, and other objects, and eatables complete the composition. A parrot is perched on a brass-ring above.

Canvas, 46 3/4 in. by 40 in.



1. — BEYEREN (A. VAN)



2. — BEYEREN (A. VAN)

COQUES (GONZALES)

(1618-1684)

3. — « Le Cordonnier » (The Shoe-Maker)

On the left, two gentlemen, seated at a table, covered with a rich rug, are drinking wine: on their right, a female servant holding an embroidery for slippers is standing near a small table on which are different pieces of needle-work in a basket. To the left of the two gentlemen, a servant holding a tray. In the foreground on the right, the shoemaker, kneeling in front of a young lady and measuring her for shoes. A little dog is barking at the shoemaker. Pictures are hanging on the wall. An open door, through which is seen a landscape, on the right.

Canvas. 23 1/2 in. by 32 1/4 in.

From the M. Neven Collection, Cologne, 1879.

— Georg von Rath Collection, Buda-Pesth.



COQUES (GONZALES)

(1618-1684)

4. — A Huntsman with an Attendant and Dogs in a Landscape

He is standing on the right giving directions to his attendant, who holds his hat in his right hand and a gun in his left. Seven dogs of different breeds are grouped round their master.

Signed : G. C. F.

Panel, 10 in. by 25 in.

From the Collection of M. Leonart, Cologne.

— — — M. C. Geuljans, Aix-la-Chapelle.



3. — COQUES (G.)



4. — COQUES (G.)

CRANACH (LUCAS), the Elder
(1472-1553)

5. — Christ on the Mount of Olives

He is kneeling in the centre of the picture, his hands stretched out in prayer towards the angel who shows Him the chalice and the cross. In the lower part of the picture are the three apostles sleeping soundly. In the background, a troop of soldiers guided by Judas are seen entering by a gate.

Signed with the dragon.
Panel, 20 3/4 in. by 12 in.

From the Collection of M. Failly-Goltstein, Castle Breill, near Geilenkirchen.



CRANACH (LUCAS), the Elder
(1472-1553)

6. — Saint Catherine

Seated, her hands crossed on her lap, dressed in a red robe with white bodice ornamented with black ribbons. Gold-embroidered waistband. A light veil descends from her right shoulder towards her left arm. Her reddish-brown curly hair is tied on the top of her head with a black ribbon. A triple gold cord round her neck. The wheel and the sword are partly seen in the lower right hand corner. Three-quarters length figure.

Panel, 18 in. by 15 3/4 in.

On the back of the panel is a label of the Royal Bavarian Museum, with the n° 1400 of the inventory of 1822.

Exhibited at the Universal Exhibition, Paris, 1900.

From the Somzée Collection, Brussels, 1904.



5. — CRANACH (L.), THE ELDER



6. — CRANACH (L.), THE ELDER

CUYP (JACOB GERRITSZ)
(1594-1651 or 1652)

7. — Portrait of Adriana Pannier

Turned to the left, looking at the spectator. She wears a black cap and a black dress with a large white ruff. Bust. Life-size.

Inscribed on the left : *Etatis 56.*

J. G. Cuyp fecit. A° 1647.

Panel, 28 1/4 in. by 22 3/4 in.

Engraved by Desnoyers.

From the Collection of M. Didot, Paris, 1827.

— — Maurice Kann, Paris.



CUYP (AELBERT)
(1620-1691)

8. — Portrait of a Man

Turned slightly to the right, looking at the spectator. Moustaches and Imperial. Broad-brimmed black hat with high crown, black doublet, relieved by a white linen-collar, edged with lace. Half-length figure, life-size

Panel, 28 in. by 23 in.



7. — Cuyp (J. G.)



8. — Cuyp (A.)

DAVID (GERARD)

(1460-1523)

9. — St. Anne with the Virgin and Child.
and St. Nicholas and St. Anthony of Padua.
An Altar Piece (Triptych)

In the centre panel, St. Anne seated on a throne and holding on her right knee the Virgin, who is supporting the Child, who turns the leaves of a book held by St. Anne. The latter wears a purple robe, long red mantle and white head-dress; the Virgin is in a lilac dress with a blue mantle; on the base of the throne is a rich Eastern carpet. In the left panel stands St. Nicholas in an embroidered red chasuble, and a jewelled mitre; his right hand is raised in benediction, and in the left he holds the pastoral staff. In the right panel is St. Anthony of Padua in his friar's habit, the cross in his right hand, and in his left an open book on which the Infant Christ is seated; in the background of the panels are landscapes with a church and a castle.

Panel, centre, 94 in. by 38 in., sides, 94 in. by 28 in.

Exhibited at the New Gallery, London, 1890.

Exhibited at the Universal Exhibition, Paris, 1900.

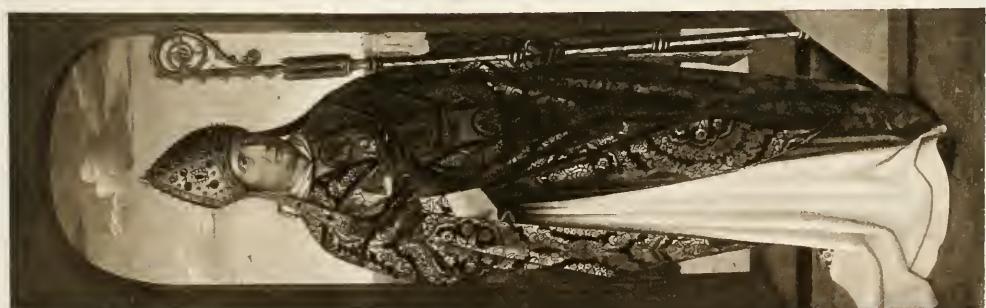
Exhibited at Bruges, 1902.

Described in Bodenhausen's "Gerard David" p. 168, n° 31.

From the Collection of Cardinal Despuig, Palma (Isle of Majorca).

— — — M. Gaston de Somzée, Brussels.

JOHN GEARLD
1390-1410 THE BRITISH MUSEUM
ANNE OF KATHARINE AND ANTHONY 1420



DOU (GERARD)

(1613-1675)

10. — Portrait of Rembrandt's Mother

Turned to the left, looking at the spectator. She wears a purple velvet hood bound with a finely folded kerchief and a dark velvet mantle edged with fur which she holds together in front with her right hand. Small, half-length figure.

Signed with monogram.

Panel, oval, 8 in. by 6 1/2 in.

From the Collection of the Comtesse de Montessuy, Paris.

DOU (GERARD)

(1613-1675)

I I. — Portrait of Rembrandt's Father

Turned to the right, looking at the spectator. Cap adorned with a high feather; steel-gorget. His right hand holding the hilt of a sword. Small, half-length figure.

Signed with monogram.

Panel, oval, 8 in. by 6 1/2 in.

From the Collection of Comtesse de Montessuy, Paris.

II. — Dou (G.)



III. — Dou (G.)



DYCK (SIR ANTHONY VAN)

(1599-1641)

12. — Portrait of the Countess of Bedford

Standing, turned slightly to the left, looking at the spectator. Blue silk robe adorned with strings of pearls and a white scarf draped over her right shoulder and left arm. Pearl earrings and necklace. Her right hand is placed against her breast, her left holds up the end of the scarf. Dark curtain in background. Three-quarters length figure. Life-size.

Canvas, 52 in. by 30 3/4 in.

From the Collection of the Very Rev. the Dean of Durham.



DYCK (SIR ANTHONY VAN)

(1599-1641)

13. — Portrait of an Abbot

Turned slightly to the right, seated in an armchair lined with red velvet. With his right hand, on which is the pastoral ring, he holds his breviary. With the forefinger of his left which rests on the arm of his chair, he points to the right. A high biretta covers his white hair, and he wears a white robe with a black cape. A gold cross hangs on his breast. In the background on the right, a monumental archway, showing an abbey in the distance. Three-quarters length figure, life-size.

Canvas, 55 in. by 45 1/4 in.

From the Collection of the Princesse Mathilde, Paris.



12. — DYCK (Sir A. VAN)



13. — DYCK (Sir A. VAN)

DYCK (SIR ANTHONY VAN)
(1599-1641)

14. — The Virgin with the Infant Christ asleep

The Virgin, clothed in a scarlet robe and a blue mantle, seated on clouds, her eyes directed heavenward, supports, with her left hand, the naked Infant-Christ sleeping in her lap. The right foot of the Infant is placed on a terrestrial globe, surmounted by a cross.

Canvas, 41 1/4 in. by 31 in.

This picture belonged to the Marchese Gerolamo Balbi of Genoa, who bequeathed it to his relative the Marchesa Zuagli, who left it to her daughter the Marquesa Ristori, who in her turn bequeathed it to her son the Count Giuglia.

Described in the *Guida Ratti*, Genoa, 1780.



14. — DYCK (SIR A. VAN)

FYT (JAN)
(1611-1661)

15. — Still-Life

On a table covered with a purplish brown cloth and a white napkin, are, in the centre, a dead hare, a partridge and other small birds at which a dog, emerging from beneath the table-cloth, is snuffling. Farther back, a lobster in a Delft dish and a large basket of various fruits above which a parrot is perched on a vine-twigs. On the right, a large shell, three music-books, a lute and another instrument. On the extreme right, a violoncello against a pillar, half hidden by a light-brown curtain.

Canvas, 56 3/4 in. by 77 in.



HOBBEMA (MEINDERT)
(1638-1709)

16. — Landscape. A Study

On the right, harvesters are binding sheaves in a cornfield beyond which is seen the red roof of a cottage surrounded by trees. On a road to the left is a man followed by his dog.

Panel, 16 1/2 in. by 26 in.



15. — FYT (J.)



16. — HOBBEMA (M.)

HALS (FRANS)

(1580 or 1581-1666)

17. — Portrait of a young Lady

Turned to the left, looking at the spectator. Gray dress trimmed with gold, lace collar and cuffs to match. She holds a fan with both hands in front of her. Three-quarters length figure, life-size.

Canvas, 32 in. by 25 1/4 in.



JANSSENS (CORNELIUS) VAN CEULEN

(1594-1664)

18. — Portrait of a Lady

Turned slightly to the right, looking at the spectator. Dark curly hair. Pearl earrings and pearl necklace. Black dress with white sleeves, and lilac bows on the bodice. Half-length figure, life-size.

Signed : *C. J. fecit 1634.*

Canvas, 29 in. by 24 in.



15. — HALS (F.)



16. — JANSSSENS (C.) VAN CEULEN

MASSYS (QUINTEN)

(About 1466-1530)

19. — Head of Christ

Facing the spectator, in a crimson robe, edged with jewels.
Life-size.

Panel, arched top, 16 1/2 in. by 11 3/4 in.

Exhibited at the New Gallery, London, 1899.

— at the Universal Exhibition, Paris, 1900.

— at Bruges, 1902.

From the Collection of M. Gaston de Somzée, Brussels.



MASTER OF THE FEMALE HALF-LENGTHS

(XVIth Century)

20. — The Repose during the Flight into Egypt

The Virgin, seated in a landscape with the Infant Christ in her lap; the Child takes a pear from a basket held by St. Joseph kneeling on the left. In the middle distance on the right, the ass is grazing. The background is formed by lofty hills two of which are crowned with magnificent castles.

Panel, 32 3/4 in. by 23 1/4 in.

From the Collection of Herr Georg von Rath, Budapest.



19. — MASSYS (Q.)



20. — MASTER OF THE FEMALE HALF-LENGTHS

METSU (GABRIEL)

(1630-1667)

21. — The Straw-Hatcher

In an old barn, a peasant is busy hatching straw while an old woman, seated opposite him, in the centre of the picture, holding a spindle, is looking on, as is also a boy, on the right, who holds an earthen pitcher resting on a barrel which is surrounded by household implements and vegetables.

Signed : *G. Metsu* 1649.
Canvas, 25 1/4 in. by 30 in.

From the Collection of the Comte d'Hautpoul, Paris, 1905.



METSU (GAERIEL)

(1630-1667)

22. — Young Woman, reading

A young woman, seated to the right, wearing a white haad-dress, a brown jacket, red skirt and a white apron is reading in a book which she holds with both hands on her lap. A map hangs on the wall in the background.

Signed above the map : *G. Metsue*.
Panel, 8 3/4 in. by 7 3/4 in.



21. — METSU (G.)



22. — METSU (G.)

MIEREVELT (MICHEL JANSZ)

(1567-1644)

23. — Portrait of an old Lady

Turned to the left, looking at the spectator. Black lace cap and black striped velvet dress. White lace collar, tied with black cords. A black bow in front of her bodice and a black chain across her breast. Half-length figure, life-size.

Inscribed on the right : *Etatis, 54. A° 1632*

M. Mierevelt.

Panel, 27 in. by 22 in.



MIEREVELT (MICHEL JANSZ)

(1567-1644)

24. — Portrait of an elderly Lady

Seated in an armchair, turned to the left, looking at the spectator. She wears a white cap, a small ruff and a black robe edged with fur; her arms are resting on the elbows of the chair. Three-quarters length figure, life-size.

Arms and inscription in the upper left hand corner.

Panel, 46 3/4 in. by 34 3/4 in.



23. — MIEREVELT (M. J.)



24. — MIEREVELT (M. J.)

MOSTAERT (JAS)

(XVIth Century)

25. — The Adoration of the Magi A Triptych

In the centre panel, the Adoration of the Magi; on the right wing, St. Hubert holding his bow and arrows, and, on the left wing, St. James of Compostella leaning on his staff.

Panel, centre, 10 3/4 in. by 7 1/2 in.
Each wing, 10 3/4 in. by 3 in.

Exhibited at the Royal Academy, London, 1872.

Exhibited at the New Gallery, London, 1899.

From the Westmacott Collection, London.



ORLEY (BARENT VAN)

(About 1491-1542)

26. — The Adoration of the Shepherds A Triptych

On the centre panel, the Virgin kneeling in adoration before the Infant Christ who lies naked on the ground in the wide folds of the Virgin's blue robe. The Holy Spirit in a celestial glory hovers above the Child who is adored by four cherubs. An old shepherd leaning on a long crook is approaching from the right, bending before the Saviour; he is followed by two other shepherds. In the superior region appears the Eternal Father accompanied by angels singing from music inscribed on banderoles.

On the left panel, the Annunciation.

On the right panel, the Circumcision.

Panel, Centre 31 1/2 in. by 26 1/2 in.
Each wing 31 1/2 in. by 10 3/4 in.

From the Collection of M. E. Otlet, Brussels.



25. — MOSTAERT (J.)



26. — ORLEY (B. VAN)

OSTADE (ADRIAEN VAN)

(1610-1685)

27. — Interior of a Peasant's Cottage

Described in Smith's Catalogue (Part I, p. 120, n° 70) as follows :

"The interior of a public-house, with a company of six figures; one is playing on a violin in front; two are singing; and a fourth stands before the chimney, with the tongs in one hand and a pipe in the other."

Signed : *A. v. Ostade.*

Panel, 13 1/2 in. by 11 1/2 in.

Described in Smith's " Catalogue Raisonné ", part I, p. 120, n° 76.

From the Collection of the Duc de La Valtière, Paris, 1781.

— — — M. de Calonne, Paris, 1783.



OSTADE (ADRIAEN VAN)

(1610-1685)

28. — « Les Harangueurs »

Several peasants are at a window; one of them, bareheaded, is leaning forward on the sill, reading a proclamation by the light of a candle.

Canvas, 10 1/4 in. by 8 1/4 in.

Etched by the artist.

From the Collection of the Baron Baronowski, Vienna.

— — — Due d'Arenberg.

— — — Comte Duchâtel, Paris.

25. — OSTADE (A. VAN)



26. — OSTADE (A. VAN)



REMBRANDT VAN RYN

(1606-1669)

29. — Portrait of the Artist's Sister

Turned to the left, looking at the spectator. She wears a purple-red, fur-lined mantle, over a pale-blue bodice, cut low, and shewing the edge of the chemisette and a pearl necklace. A triple gold chain hangs across her breast. Her fair, reddish hair, waves in little curls over her forehead and is adorned in front with rubies, and behind with a pearl-embroidered veil, which hangs down her back. Bust, life-size.

Signed below on the left : *Rembrandt f. 1633.*

Canvas, 24 in. by 21 in.

Described in Dr. Bode's "The Complete Work of Rembrandt", vol. I., n° 66.

From Mr. Massey Mainwaring's Collection, London, 1892.

— M. A. Polowtsoff's Collection, St. Petersburg.



REMBRANDT VAN RYN

(1606-1669)

30. — Portrait of the Artist

Turned slightly to the left, head nearly in profile, looking to the left. Slight moustaches and beard. A red velvet cap adorned with a black feather and a string of pearls on his bushy frizzled hair. Purple, gold-embroidered mantle and greenish striped scarf round his neck which allows the white shirt-collar to be seen. Greyish brown background. Bust, life-size.

Panel, 25 in. by 17 1/2 in.

Etched by W. de Leeuw, with Rembrandt's monogram and the date 1633.

Described in Smith's "Catalogue raisonné", part VII, p. 154, n° 473.

Described in Dr. Bode's "The Complete Work of Rembrandt", vol. VIII, n° 597.

From the Collection of the Due de Talleyrand, Valançay et Sagan.



REMBRANDT VAN RYN
PORTRAIT OF THE ARTIST'S SISTER



REMBRANDT VAN RYN
PORTRAIT OF THE ARTIST

RUBENS (PETER PAUL)
(1577-1640)

31. — The Child Christ

Seated on a red cushion surrounded by a celestial glory. His right hand raised in benediction. Cloudy background. Full-length figure. Life-size.

Panel, 25 1/2 in. by 19 1/4 in.

Engraved by J. N. Muxel.

Described by Dr. Waagen " Die Gemaeldesammlung in der Kaiserlichen Ermitage zu St. Petersburg".

Described by Max Rooses " L'Œuvre de P. P. Rubens ", vol. I, p. 240, n° 184^b.
From the Collection of the Duke of Leuchtenberg, St. Petersburg.

RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

32. — A Waterfall

The stream falls foaming from a high rocky bank on the left and is interrupted again in its course in the foreground by fragments of rock. In the distance on the right, the river is spanned by a rustic bridge on which are a man preceded by a dog and two other men, one of whom is angling. A fourth man is seen above the waterfall on the left.

Signed : *J. r. Ruisdael.*

Canvas, 24 1/2 in. by 20 1/4 in.

From the Lechmere Collection.



31. — RUBENS (P. P.)



32. — RUISDAEL (J. VAN)

RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

33. — Landscape with Cornfields

Cornfields extend to the right, bordered in the foreground to the left by a sandy road on which are a huntsman and three dogs, and a peasant seen from behind. The open sea with some vessels is seen in the distance on the left. Cloudy sky.

Signed below on the right : *J. v. Ruisdael.*

Canvas, 17 1/2 in. by 21 3/4 in.



RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

34. — Woody Landscape

On the right, a large oak-tree. In the centre, a herdsman driving a flock of sheep along a road leading to a river towards which a horseman, further to the right, is also galloping. Beyond the river is a wooded hill dominated in the background by another hill crowned by a castle. In the foreground to the left, the stump and part of the trunk of a birch-tree.

Signed below on the right : *J. v. Ruisdael.*

Canvas, 18 in. by 23 in.



33. — RUISDAEL (J. VAN)



34. — RUISDAEL (J. VAN)

RUYSDAEL (SALOMON VAN)

(? - 1650)

35. — River-Scene, with Cows and Boats

On the left, a group of high trees on the bank of a river which stretches away into the distance towards the right. Three cows are wading in the river in the centre of the foreground and near by are two boats, with a man in each of them, moored on the bank. Beyond is a windmill, and a church is seen in the distance.

Signed with monogram, and dated 1643.

Panel, 27 1/4 in. by 35 in.



RUYSDAEL (SALOMON VAN)

(? - 1650)

36. — A River-Scene, with Boats

On a broad and smooth river, occupying the whole foreground, a number of fishing boats are moored near the bank on the left, on which are seen the houses of a village and some figures near a wooden fence. A small rowing-boat with a man and a woman in it on the extreme right. Cloudy sky.

Signed, and dated 1660.

Panel, 18 in. by 24 3/4 in.



35. — RUYSDAEL (S. VAN)



36. — RUYSDAEL (S. VAN)

STEEN (JAN)

(1626-1679)

37. — The Peasant and Satyr

The interior of a cottage, with a covered table in the centre, on which are butter and cheese. The peasant, wearing a fur cap, sits on the further side of the table, blowing his porridge, at the sight of which the satyr, having heard his reason for so doing, has risen, and is quitting the room in disgust, that from the same lips should proceed both hot and cold. A youth stands behind the peasant, and the mistress, who sits on a low stool in front, serves soup to three children; one of them, a boy, stands near her; a second is a girl, who is feeding a chubby child, seated in a chair on the left.

Signed : *Jan Steen.*

Canvas, 39 3/4 in. by 45 in.

Described in Smith's " Catalogue Raisonné ", part IV, p. 22, n° 72.

— Westrheene " Jan Steen ", p. 159, n° 360.

From the Collection of M. Burggraaf, 1811.

— John Smith, author of the " Catalogue Raisonné ".


STEEN (JAN)

(1626-1679)

38. — The Marriage in Cana

Jan Steen shows us the festival at the moment when Christ appears in the background and changes the water of the fountain into wine. The action takes place in a somptuous room with a peristyle in the background surmounted by a gallery where an orchestra is established. On the right, the newly married couple and their family are seated round a table under a dais formed by a Turkey carpet adorned with garlands of flowers. In front of the married couple, a butler, holding a jug in his right hand, presents a glass of wine to the young wife. A servant girl, carrying a pitcher and an empty glass, explains to an old woman that there is no more wine, while, behind her, a little boy is rolling on an empty cask. In the centre, a richly dressed woman and a jolly fellow are conversing with an old man, who is seated in a chair and seen from behind. A number of other episodes amusingly treated, complete the composition.

Signed in the lower right hand corner : *J. Steen 1676.*

Canvas, 31 1/2 in. by 43 1/4 in.

From the Collection of Edward O.... Paris, 1877.

— San Donato Collection, 1890.



37. — STEEN (J.)



38. — STEEN (J.)

TENIERS (DAVID), the Younger

(1610-1690)

39. — The Card-Players

Described in Smith's Catalogue (Supplement p. 437, n° 99) as follows :

" Gamblers. A company of five artisans grouped round a table in an estaminet : one of them, a young man, appears to have the advantage of the game, and is showing his cards to his adversary, an old man, seated on the opposite side behind whose chair stands one of the party. On the left of the foreground are some billets of wood, a leg of mutton on a tub, and a dog lying asleep. A number of topers are seen in the back of the room."

Signed, and dated 1666.
Canvas, 23 1/4 in. by 30 in.

Described in Smith's " Catalogue raisonné ", Supplement, p. 437, n° 99.
From the Collection of M. van den Schriek, Louvain, 1869.



TENIERS (DAVID), the Younger.

(1610-1690)

40. — « Le Vieillard »

Described in Smith's Catalogue (part III, p. 349, n° 337), as follows :

" The interior of an *Estaminet*. A company of five artisans are assembled round a table in front, the nearest of whom to the spectator is seated with a pipe in his hand, and paying great attention to an old man, who stands at the end of the table, with one hand leaning on it, apparently proposing the game of " odd or even "; another elderly man, wearing a black cap, stands at the opposite end of the table; a woman is entering at a door on the left, with a plate in one hand and a jug in the other; and on the opposite side, in the back of the room, are three men round the fire. A cloak, a hat, and a jug are on a form in front."

Signed : *D. Teniers fec.*, and dated 1649.
Canvas, 16 in. by 22 in.

Engraved by Guttenberg under the title : " Le Vieillard".

Described in Smith's " Catalogue raisonné ", part III, p. 349, n° 337.
From the Collection of the Duke of Orleans, 1763.

- | | |
|---|----------------------------------|
| — | Chevalier Erard, 1832. |
| — | M. Kouchelleff-Besborodko, 1869. |
| — | Mme Delacour, Paris, 1905. |



39. — TENIERS (D.), THE YOUNGER



40. — TENIERS (D.), THE YOUNGER

VELDE (WILLEM VAN DE)

(1633-1707)

41. — A View on the Dutch Coast, during a Calm

Two fishing-smacks, with their sails reefed, lying alongside of each other, are moored near a sandbank in the foreground to the right. A small boat, with a man in it, is hauling the one farthest from the spectator. On the left is a ship of war, showing her broadside, with her crew furling the sails. A small sailing-boat is near her. Other vessels of various kinds are seen in the distance.

Canvas, 19 3/4 in. by 25 1/2 in



VELDE (WILLEM VAN DE)

(1633-1707)

42 — A Sea View, during a Calm

Among a number of vessels of different descriptions, is a ship of war on the right, with her broadside to the spectator; her crew are furling the sails and firing a salute on the starboard side. An eight-oared boat containing some persons of distinction, and carrying a trumpeter in the stern, is approaching her. On the opposite side are a coaster and, a little behind, a frigate.

Signed below on the right : W. V. Velde.
Canvas, 33 in. by 41 3/4 in.



41. — VELDE (W. VAN DE)



42. — VELDE (W. VAN DE)

WEYDEN (ROGIER VAN DER)

(1300 OR 1400 - 1464)

43. — The Descent from the Cross A Triptych

On the centre panel, the body of the dead Christ is supported by Nicodemus; the Virgin, overcome with grief, puts her arms round the body of her divine Son, kissing his blue lips. St. Mary Magdalene is kneeling in prayer at the feet of Christ. On the ground are a skull, a shin bone and a vase. Two women are approaching from the right, coming from Jerusalem, which is seen in the distance in a mountainous landscape traversed by a river. In the background on the right, on the slope of a rocky mountain, the entombment of Christ is represented.

On the left wing, Christ at the Column.

On the right wing, Christ bearing the Cross.

Panel, Centre 42 3/4 in. by 28 1/2 in.

Each wing 43 1/2 in. by 13 in.

From the Collection of M. E. Ollet, Brussels.

43. — WÉYDEN (R. VAN DER)



WOUWERMAN (Philips)

1619-1668

44. — « Le Trompette »

Described in Smith's Catalogue (Supplement, p. 173, n° 90) as follows :

" Halt of Military at a Sutler's Booth. The principal group consist of three soldiers and a woman, in front of a booth on the left; one of the former has dismounted from a restive white charger, which has a helmet attached to the saddle, and is arranging the bridle of his steed; a second is mounting his horse, and near him is the lady on a grey one; the remaining soldier is on a dark bay horse, with a trumpet in his hand, towards whom a poor cripple is advancing; at a little distance off, on the opposite side, is a horse soldier, accompanied by a man and a woman on foot, and beyond these are a number of troops."

Signed below on the right.

Panel, 14 1/4 in. by 16 in.

Engraved by Paul Le Rat, in the "Gazette des Beaux-Arts".

Described in Smith's "Catalogue Raisonné", Supplement, p. 173, n° 90.

From the Collection of the Duchesse de Berry, Paris, 1837.

— — M. Papin, Paris, 1873.

— — the Prince Demidoff, San Donato, 1880.

— — Mr. E. T. Shepard, New York.



44. — WOUWERMAN (Ph.)

ITALIAN AND SPANISH SCHOOLS

BARTOLOMEO VENEZIANO

XVIth Century

45. — Portrait of a Geometrician

Standing, nearly full-face, with his head turned slightly to the left; black and red robe, embroidered with gold, long hair falling over his shoulders. He holds a pair of compasses on a ledge in front of him with his right hand. Half-length figure, life-size. Brown background.

Panel, 32 in. by 25 1/2 in.

Exhibited at the Royal Academy, London, 1902.

From the Collection of Sir J. C. Robinson, London.



BONSIGNORE (FRANCESCO)

(1455-1510)

46. — Bust of Christ

Aged about twelve, turned to the left, looking at the spectator. He wears a red tunic. His left hand is resting on a stone-ledge in front. Life-size.

Signed with monogram : *F. B.*

Panel, 18 1/4 in. by 13 in.

45. — BARTOLOMEO VENEZIANO



46. — BONSIGNORI (F.)



CALCAR (JOHANN STEPHAN VON), called Giovanni da Calcar
(1490-1546)

47. — Portrait of Julius Cesar Mariscotti,
Knight of the Order of St. James
with the Sword

Standing, turned to the left, looking at the spectator. Grey moustache and beard. Black cap, small white frill, grey vest with striped sleeves, black velvet doublet on which is embroidered in red the cross of the order of St. James with the Sword, the insignia of which order attached to a black ribbon are suspended on his breast. His left hand is placed on the hilt of his sword, his right in the pocket of his vest. A red curtain in the background. Three-quarters length figure, life-size.

Inscribed : *Julius Caesa.. Mariscott.. Eques. Sancti Jaco...*
Canvas, 41 in. by 32 1/4 in.



CIMA (GIOVANNI BATTISTA)
(XVIth Century)

48. — Virgin and Child

The Virgin, seated, turned to the left, dressed in a red tunic and blue mantle lined with gold, drawn over her head, supports the child with her left hand, laying her right on his head. A hilly landscape with a town in the background on the left, a green curtain on the right.

Signed : *Joannes B.*
Panel, 22 3/4 in. by 17 3/4 in.

From the Manfrin Gallery, Venice.



47. — CIMA (J. S. VON)



48. — CIMA (G. B.)

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

49. — Portrait of General Foraster

Turned three-quarters to the left, looking at the spectator. In dark-green coat with red collar and facings, and nankeen breeches. He grasps his sword with his left hand, and with his right, resting on his cane, he holds his black cocked hat. Three-quarters length figure, life-size.

In the lower right hand corner, the following inscription:

Alberto Foraster, por Goya, 1804.

Canvas, 54 in. by 42 1/2 in.

From the Collection of M. Edwards, Paris.



GOYA Y LUCIENTES (FRANCISCO)

1746-1828.

50. — Portrait of Princess Isabella, afterwards Queen of Naples

Nearly full-face, looking at the spectator, seated in a chair lined with red silk. Curly black hair tied with a blue ribbon. White muslin dress with the ribbon of an order across the bodice. Blue sash. Her hands, holding a fan, lie in her lap. Three-quarters length figure, life-size.

Canvas, 33 in. by 25 1/4 in.

From the Collection of M. Iwan Stehoukine, Paris.



49. — GOYA (F.).



50. — GOYA (F.).

LUINI (BERNARDINO)

Between 1475 and 1480 - after 1533)

51. — The Marriage of St. Catherine

The Virgin stands facing the spectator, and holds the Infant Saviour, who is standing upon a parapet in the act of placing the ring upon St. Catherine's finger. The saint is standing on the left in profile, her left hand resting on the wheel. An open book lies before her. Green curtains on either side, and a dark background.

Panel, 23 in. by 20 in.

Exhibited at Manchester, 1857.

— Leeds, 1868.

— the Burlington Fine Arts Club, London, 1868.

Mentioned in Waagen's "Art Treasures", Suppl. p. 181.

Described in G. C. Williamson's "Bernardino Luini", p. 62, 68 *et seq.* and 106.
From the Collection of Colonel Cornwall Legh, High Legh Hall, Knutsford.



THOMAS BERNARDINO
THE MARRIAGE OF ST CATHERINE

MORONE (FRANCESCO)

(1473-1529)

52. — Portrait of a Gentleman

Standing, three-quarters to the right, his right hand resting on a table, his left placed against his hip above the handle of his sword. Black doublet with slashes of the same colour. He has short hair and a pointed beard. Three-quarters length figure, life-size.

Canvas, 43 in. by 35 1/2 in.

From the Collection of M. Fontaine-Flament, Paris.

PIOMBO (SEBASTIANO LUCIANI, called Sebastiano del)

(About 1485-1547)

53. — Portrait of Francesco degli Albizzi

This picture is described in the catalogue of the sale of the collection of pictures of the Prince Anatole Demidoff, of San Donato, Paris, 1870, as follows :

« Ce personnage, ami intime de Machiavel, joua un rôle important au temps de la République florentine et se distingua par sa bravoure au siège de Florence en 1529; il fut également renommé par son éloquence. »

« Vasari fait mention de ce beau portrait en ces termes (tome II, page 19) :

« Sébastien peignit aussi Antonio Francesco degli Albizzi, Florentin qui se trouvait à Rome pour ses affaires, et avec un tel succès qu'il ne paraît pas peint, mais vivant; ce qui fit qu'Albizzi emporta le tableau à Florence avec la plus grande joie. La tête et les mains de ce portrait sont merveilleusement peintes; mais les étoffes sont aussi rendues de la manière la plus habile; Florence entière admire l'image de Francesco. »

« Ce célèbre portrait, qui faisait partie de la collection de M. Paul de Dournoff à Saint-Pétersbourg, a été acquis en 1870 pour San Donato. »

Panel, 49 1/4 in. by 29 1/2 in.

Etched by Courtry in the above mentioned Catalogue.



52. — Morone (F.)



53. — Piombo (S. DEL)

PREVITALI (ANDREA)

(1470?-1523?)

54.—The Madonna with the Infant Christ and St. John

The Madonna places her hand on the head of St. John, who is adoring the Infant Christ, seated in her lap. Behind on the left is a landscape with buildings on the top of a hill.

Panel, 29 1/4 in. by 27 1/2 in.

From the Collection of M. Roederer, Paris.



RAIBOLINI (FRANCESCO), called Francia.

(1450-1517)

55. Virgin and Child

The Virgin supports the Infant Christ who is seated on a ledge in front, his right hand raised in benediction. Landscape background.

Panel, 23 1/2 in. by 18 1/4 in.

From the Collection of M. Alfred Boucher, the sculptor, Paris.



54. — PREVITALI (A.)



55. — RAIBOLINI (F.)

RAPHAEL SANZIO .

(1483-1520)

56. — Portrait of Giuliano de' Medici. duc de Nemours

Turned slightly to the left, looking towards the spectator. Dark short beard; his hair, enclosed in a net of gold cord, is covered by a large black cap, adorned with a gold clasp, and with a paper label attached to it. His neck is bare; over a scarlet vest, which leaves the edge of the shirt visible, and a black underdress, he wears a cloak of greyish green brocade bordered with brown fur. On the left sleeve, a narrow strap with a gold ornament. In his right hand, which rests upon his left, he holds a folded sheet of paper. The figure is relieved against a green curtain, raised on the right, and disclosing a view of Rome with the castle and bridge of Sant'Angelo. Half-length figure, life-size.

Canvas, 32 3/4 in. by 26 in.

This picture has been offered for sale in 1866 by Signor Brini at Florence to the Grand Duchess Marie of Russia, who, before acquiring it, asked the opinion of Mr. C. E. de Liphart, a well-known art critic. The latter, after carefully examining the work, was much struck by its beauty and had at once the impression that it was the long sought for original of the portrait of Giuliano de' Medici by Raphael described by Vasari, and previously mentioned in a letter (quoted by Passavant) dated Rome, April 10, 1516. The Grand Duchess acquired the picture for her gallery at Quarto and had it cleaned by Signor Trica, who, when the painting had appeared in its perfect state of preservation, declared it to be undoubtedly an original picture and a work of Raphael. M. de Liphart, who was a special connoisseur of Raphael's works, published in 1867 an extensive pamphlet on this picture in which he relates the history of its discovery. He says in it :



RAPHAEL SANZIO
PORTRAIT OF GIULIANO DE' MEDICI

“ I myself, indeed, have no longer the slightest doubt as to the origin of the picture. It is a work by the hand of Raphael, and not a studio picture, for, in addition to the grandeur of the treatment, it has all the characteristics of the master, as exhibited in the works of his last years painted by himself, and not by some pupil in his workshop, works such as the *Madonna di San Sisto*, the *Virgin with the Fish*, and the *Violin-player*. It is his touch, his colour, his drawing.”

He adds that the picture has very likely been executed about 1514, as the castle of Sant’Angelo, seen in the background, shows that it was painted in Rome which Giuliano visited in 1514 and was there appointed Captain-General of the Church by his brother the Pope Leo X. As he died in 1516 and the portrait was evidently painted from life, it can not have been executed after 1516.

Eugène Müntz mentions this picture in his *Histoire de Raphaël* as being in the possession of the Grand Duchess Marie, and when it was brought to Paris by the Prince Sciarra Colonna, M. Müntz was able to examine it carefully in November 1901, and he did not hesitate for a moment to pronounce it an original by Raphael. His opinion was confirmed by Dr. W. Bode, and by various other connoisseurs and artists.

ROBUSTI (Jacopo), called Tintoretto

(1518-1594)

57. — Portrait of Melchior Michael.
Procurator of St. Mark.
Admiral of the Venetian Fleet

Standing, turned three-quarters to the left. Large white beard and short cropped hair. He wears a reddish-brown brocaded doublet over a suit of armour. His left hand is placed on the hilt of his sword, the right holds a commander's bâton which is placed against his hip. His casket lies on a table to the left. Half-length figure, life-size.

Inscribed in the background on the right :

Melchior Michael.

Militiae, Eques, Sacri La-

Tersis, Pal^t Tii Comes D. M.

Pro^{tor} Anno, 1565 Mari Cap

Generalis Aetatis Ver. 76.

Canvas, 48 in. by 38 1/2 in.

Exhibition of Venetian Art, London, 1894.

From the Collection of the Countess Vincenza de Garriera.

-- — M. de Somzée, Brussels.



SOLARIO (Andrea da)

About 1460-after 1515)

58. — Virgin and Child, with Donors

The Virgin is seated in the centre, in front of a red curtain, with the Infant Christ in her lap. On her right, the donor and his son; on her left, the donor's wife and daughter. A landscape is seen in the distance through two arched windows.

Canvas, 20 in. by 34 1/4 in.

From the Collection of M. de Somzée, Brussels.



57. — ROBUSTI (J.)



58. — SOLARIO (A. DA)

FRENCH SCHOOL

BOUCHER (FRANCOIS)

(1703-1770)

59. — Nymph, Satyr and Cupids

In a shady glade, a nymph, reclining on the ground on a red drapery, has fallen asleep. A satyr, approaching from the right, is tickling the fair sleeper with straws. Two cupids hover above.

Copper, 13 1/2 in. by 10 in.



BOUCHER (FRANCOIS)

(1703-1770)

60. — A pastoral Scene

A young woman, clad in a yellow and red drapery, seated in a landscape; she is looking at some fruit which a companion reclining by her side presents to her.

Canvas, 25 1/4 in. by 50 in.



59. — BOUCHER (F.)



60. — BOUCHER (F.)

BOUCHER (FRANÇOIS)

(1703-1770)

61. — The Declaration

A pretty young shepherdess is seated in front of a group of trees, with a young shepherd reclining by her side. A lamb on the left, and a dog on the right; grapes in the centre of the foreground. Small full-length figures.

Canvas, 33 1/2 in. by 54 in.



BOUCHER (FRANÇOIS)

(1703-1770)

62. — The interrupted Sleep

A young shepherdess is seated on a bank, asleep: a young peasant is tickling her with a straw from behind a fence. A basket with flowers is on the bank before the young girl. A dog and some sheep are on the right: beyond are buildings among trees. Small half-length figures.

Canvas, 33 1/2 in. by 54 in.



61. — BOUCHER (F.)



62. — BOUCHER (F.)

Fragonard (Jean Honore)
(1732-1806)

63. — « Le Réveil de Vénus »

Venus reclining on clouds to the left, embedded in a green drapery and flowers, is just waking up under the influence of Aurora, who is hovering above, accompanied by Cupid, in the blazing light of the rising sun, strewing flowers with both hands.

Canvas 36 1/4 in. by 50 1/2 in.

From the Collection of M. Michel Ephrussi, Paris.

FRAGONARD (JEAN HONORÉ)
LE RÉVEIL DE VENUS



GREUZE (JEAN BAPTISTE)

1725-1805

64. — « Le Réveil »

A young girl, seated on the edge of her bed, draped in a white chemise which leaves her breast uncovered, draws a gauze veil over her head with her left hand. A little dog is barking by her side, on the left, near a table. Green curtains on right and left. Nearly full-length figure, life-size.

Canvas, 50 in. by 38 3/4 in.

From the Collection of M. Edwards, Paris.

GREUZE (JEAN BAPTISTE
(1725-1805)

65. — The Letter

A young girl, seated on a chair, turned to the left, her head slightly inclined to the right, looking to the left. Her fair curly hair is bound with a blue ribbon. A white fichu and a chemise partly cover her breast. Blue skirt. She holds a letter in her right hand and a locket in her left. A green curtain in the background. Half-length figure, life-size.

Signed, and dated 1786.
Panel, 21 in. by 17 in.

From the Collections of Mme Sperings, Brussels.



64. — GIREUZE (J. B.)



65. — GIREUZE (J. B.)

LANCRET (NICOLAS) .

(1660-1743)

66. — « Amusements champêtres »

On the left, a young lady in a red dress and a gentleman in a yellow cloak, holding his plumed cap in his left hand, are dancing a minuet. On the right, a young man is teasing a lady seated on a bench against which a child is leaning. A gentleman stands behind in the shade of the trees. A little girl with a dog in her lap is seated on the ground in front.

Canvas, circular, 27 1/2 in., diam.

From the Collection of Sir Charles Robinson, London.



LARGILLIÈRE (NICOLAS)

(1656-1746)

67. — Portrait of Madame de Noirmont

Standing, facing the spectator, her right hand, somewhat extended, holds a pheasant, while her left hand is held lightly out towards a large dog. Her rich white satin dress falls about her in graceful folds. There are jewels in her bodice, and a leopard skin is drawn round her figure over her left arm. Dark foliage in the background, with a glimpse of mountain and sky on the left. Three-quarters length figure, life-size.

Canvas, 54 in. by 42 in.

Exhibited at the Guildhall, London, 1902.

From the Collection of Reginald Vaile, Esq., London.

66. — LANGRET (N.)



65. — LARGUILÈRE (N.)



LOO (LOUIS-MICHEL VAN)

(1707-1771)

68. — Portrait of Turgot

Standing, turned to the right, looking at the spectator. Powdered wig; red velvet dress. His right hand is thrust into his pocket; he holds a letter in his left. Half-length figure, life-size.

Signed and dated below on the right : *L. M. van Loo 1760.*

Canvas, 38 3/4 in. by 30 3/4 in.

From the Collection of the Comte de Ganay, Paris.



LOO (LOUIS-MICHEL VAN)

(1707-1771)

69. — Portrait of M. d'Alembert

Seated in an armchair before a table, writing. His head turned towards the spectator. Small powdered wig, grey satin coat. A globe and papers are on the table; a curtain in the background to the right. Half-length figure, life-size.

Canvas, 39 in. by 31 in.



63. — Loo (L. M. VAN)



60. — Loo (L. M. VAN)

NATTIER (JEAN MARC)

(1685-1766)

70. — Portrait of Madame Adélaïde de France

Full-face, the head slightly inclined to the right. Pink, gold-embroidered bodice, cut low in front, with sleeves and trimmings of lace; a mantle of blue velvet, lined with ermine fastened on her right shoulder and draped behind her. Bows of pink ribbons on her neck and in her powdered hair. A black veil fastened in her hair behind, falls on her back. Half-length figure, life-size.

Canvas, 31 in. by 24 3/4 in.

From the Collection of Madame C. Lelong, Paris.



NATTIER (JEAN MARC)

(1685-1766)

71. — Portrait of a young Lady

Nearly full-face, looking at the spectateur. White dress, open at the neck, and blue scarf. Flowers in her dark hair. Bust, life-size.

Canvas, oval, 22 3/4 in. by 18 1/2 in.

From the Collection of M. Rothan, Paris, 1880.



TO. — NATTIER (J. M.)



PI. — NATTIER (J. M.)

PATER (JEAN BAPTISTE)

(1696-1736)

72. — « Concert champêtre »

At the foot of a group of high trees, a lady in a white satin dress and pink mantle is singing from a music-book, accompanied by a gentleman playing a guitar. Behind the lady are two little girls, and in the centre, farther behind, a young man attempts to kiss a young girl.

Canvas, 20 1/4 in. by 25 in.

From the Collection of M. F. G. Podevin, Béthune.

— — — Mme A. G. Bevin des Ervilles, Château de la Quenne-vircherde.



PATER (JEAN BAPTISTE)

(1696-1736)

73. — « La Cueillette de Roses »

At the foot of a group of trees, near a fountain surmounted by a marble group of Cupids, a gentleman is seated by the side of a young lady who holds in her lap white roses, which a little girl behind her is plucking from a bush. On the right, a little girl is seated on the ground with a dog. Near this group, a young couple, seen from behind, in conversation. On the extreme left, another little girl plucking roses.

Canvas, 20 1/4 in. by 25 in.

From the Collection of M. F. G. Podevin, Béthune.

— — — Mme A. G. Bevin des Ervilles, Château de la Quenne-vircherde.



72. — PATER (J. B.)



73. — PATER (J. B.)

TOURNIÈRES (ROBERT)

(1668-1752)

74. — Portrait of a French Nobleman

Standing to right, looking at the spectator. Powdered wig. Brown dress with crimson mantle. His left hand is on his breast, his right rests on his hip. Landscape background with arched bridge and buildings on the right. Three-quarters length figure, life-size.

Canvas, 50 1/2 in. by 37 3/4 in.



VIGÉE-LEBRUN (LOUISE ÉLISABETH)

(1755-1842)

75. — Portrait of a Lady

Seated in an armchair lined with green velvet, the face turned towards the spectator. A gold diadem with coral beads in her black hair. Crimson dress edged with fur, and lace collar. Her right arm rests on the arm of the chair, over which hangs a yellow shawl. Half-length figure, life-size.

Canvas, 32 in. by 25 1/4 in.



74. — TOURNIÈRES (R.)



75. — VIGÉE-LEBRUN (L. E.)

WATTEAU (JEAN ANTOINE),

(1684-1721)

76. — « La Promenade »

On the right, near an antique marble bust on a high termal pedestal, a young lady, in an ample white satin dress, is walking by the side of a young gentleman, who wears a crimson mezzetin cap adorned with a feather, and a wide brown mantle. He is addressing the lady, and points with his right hand towards a group of three figures, seated on the ground to the left in the shade of high trees, the foremost playing on a guitar.

Canvas, 14 in. by 12 in.

Engraved by Ph. Mercier.

From the Collection of Lady Page Turner, Preston Park, Brighton.



WATTEAU (JEAN ANTOINE)

(1684-1721)

77. — « La Lorgneuse »

A young lady in a pink dress and hat, her hands folded in her lap, seated on a bank; a cavalier, holding a flute, seated on the ground at her side. A landscape with building and a round tower form the background.

Panel, 12 1/2 in. by 9 1/4 in.

Engraved by G. Scotin.

From the Collection of M. de Julienne.

— Samuel Rogers Collection.

70. — WATTEAU (J. A.)



77. — WATTEAU (J. A.)



EARLY ENGLISH SCHOOL

BONINGTON (RICHARD PARKES)

(1801-1828)

78. — Louis XIV. and Olympe de Mancini

In the foreground on the left, Louis XIV., and Olympe, seated, conversing. In the background, on the right, a nobleman, seated, playing with a greyhound. Small full-length figures.

Canvas, 17 in. by 21 1/4 in.



BONINGTON (RICHARD PARKES)

(1801-1828)

79. — View on the Sea-Shore in Normandy

A large fishing-boat is lying on the sands of the beach, and near it a group of fishermen are selling fish. Nearer to the front are a horse and a dog. On the right, some large fish, a number of fish-baskets, etc., are lying on the ground, and beyond in the distance is a cart drawn by two horses.

Signed : *R. P. Bonington. 1826.*

Canvas, 25 1/2 in. by 32 in.



78. — BONINGTON (R. P.)



79. — BONINGTON (R. P.)

CONSTABLE (JOHN), R. A.

(1776-1837)

80. — View near East Bergholt

On the right, a large group of trees, in the shadow of which two horsemen in red hunting-coats are halting. In the centre of the foreground are two ladies and two children to whom a gentleman is pointing out the beauties of the country which they admire with the aid of a telescope. Beyond this group, a shepherd is driving his flock of sheep. A beautiful flat landscape intersected by a river extends on the left of the picture towards a chain of mountains on the horizon.

Signed : *J^o Constable f 1817 East Bergholt.*
Canvas, 39 1/4 in. by 61 1/2 in.



BO. — CONSTABLE (J.) R. A.

CONSTABLE (JOHN), R. A.

(1776-1837)

81. — The leaping Horse

The horse and its rider are on the right above a lock, and near a tree bent by the storm. In the middle distance on the left, is a barge on a broad river.

Canvas, 10 3/4 in. by 25 in.

A broadly painted sketch for the large picture at the South Kensington Museum, London.



CONSTABLE (JOHN), R. A.

(1776-1837)

82. — Dedham Vale

Flat landscape. On the right, a windmill and a red-roofed house, and a man in a red waistcoat rowing a small boat on a river. In the background to the left, the tower of Dedham church.

Canvas, 27 1/2 in. by 37 1/2 in.



81. — CONSTABLE (J.), R. A.



82. — CONSTABLE (J.), R. A.

GAINSBOROUGH (THOMAS), R. A.
(1727-1788)

83. — Portrait of the Duchess of Gloucester

Standing in a landscape, turned to the right and looking at the spectator. Her powdered hair is adorned with feathers, and a slight veil edged with gold falls from the back of her head over her right shoulder and her left arm. She wears a white dress with gold trimmings, and a gold-embroidered sash round her waist. Her right hand, holding up her skirt, is placed on her hip, her left hangs down. Three-quarters length figure, life-size.

Canvas, 49 1/4 in. by 39 1/4 in.

Exhibited at the Gainsborough Exhibition, Grosvenor Gallery, London, 1885.

Mentioned in W. Armstrong's "Gainsborough", p. 193.

From the Collection of Edmund H. Turton, Esq.



GAINSBOROUGH THOMAS R.A.
PORTRAIT OF THE DUCHESS OF GLOUCESTER

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

84. — Portrait of a young Lady

Nearly full-face, the head turned slightly to the left, looking at the spectator. Powdered hair, light blue dress, cut low in front. Background of sky. Half-length figure, life-size. In a painted oval.

Canvas, 29 in. by 24 $\frac{1}{2}$ in.

GAINSBOROUGH (Thomas), R. A.

(1727-1788)

85. — Portrait of Miss Boone

Turned to the right, looking at the spectator. Auburn hair, piled up high, with locks falling on her shoulders. White satin dress trimmed with gold braids; a string of pearls attached to the front of her bodice. Half-length figure, life-size. In a painted oval.

Canvas, 29 1/2 in. by 24 1/2 in.

Exhibited British Institution, London, 1865.

From the Collection of Mr. Seguier.



84. — GAINSBOROUGH (Tn.), R. A.



85. — GAINSBOROUGH (Tn.), R. A.

HOPPNER (JOHN), R. A.

(1759-1810)

86. — The Daughter of the Earl of Westmoreland as an Angel

A child about twelve years old, with fair curly hair and rosy cheeks, kneeling on clouds, turned to the left, her hands, clasped in prayer, extended in the same direction. A white drapery floats round her body. Full-length figure, life-size.

Canvas, 49 1/4 in. by 30 1/2 in.



HOPPNER (JOHN), R. A.

(1759-1810)

87. — Portrait of Mrs. Home

Standing, full-face, looking to the right. Her left arm rests on a stone parapet on which are some roses, her right hand hangs down. White dress with red sash, and black gauze mantle. Background of sky. Three-quarters length figure, life-size.

Canvas, 49 3/4 in. by 30 1/2 in.

From Lord Grimthorpe's Collection.



86. — HOPPNER (J.), R. A.



87. — HOPPNER (J.), R. A.

HOPPNER (JOHN), R. A.

(1759-1810)

88. — Portrait of Mrs. Batt.
Wife of J. J. Batt, Esq.

Turned to the left, looking at the spectator. Auburn hair.
White dress, with pink waistband. Half-length figure, life-size.

Canvas, 29 1/2 in. by 24 1/2 in.



HOPPNER (JOHN), R. A.

(1759-1810)

89. — Portrait of a Lady, said to be
Mrs. Fitz-Herbert

Turned to the right, looking at the spectator. Fair reddish hair.
Light yellow dress. Bust, life-size.

Canvas, oval, 23 1/4 in. by 19 1/4 in.



88. — HOPPNER (J.), R. A.



89. — HOPPNER (J.), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

90. — Portrait of Sir William Napier, Bart.

In a red hunting costume, with buff breeches and top boots; standing in a landscape, looking to the left, his left arm resting on a pedestal, and holding his hat in his left hand; in his right hand he holds a riding whip, which he supports on his hip. Full-length figure, life-size.

Canvas, 90 in. by 56 1/2 in.



90. — RAEURN (SIR H.), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

91.—Portraits of John Murray and his Brother

John Murray was an eminent civil engineer and built the Sunderland Docks.

The two boys are walking in a landscape to the right. The elder brother in a brown dress carries a fishing-rod on his shoulder, the younger in a green dress and wearing a Scotch cap, holds on to a large dog who is walking between them. Three-quarters length figures, life-size.

Canvas, 48 $\frac{1}{4}$ in. by 38 in.



RAEBURN (SIR HENRY), R. A.

(1756-1823)

92.—Portraits of Colonel and Mrs Ramsay

They are seated in a landscape; on the left, the lady, seated to the right, looking at the spectator; she wears a white dress and head-dress, and holds a glove in her right hand; behind her on the right, stands the colonel, in a red coat, looking to the right, with his right arm resting on the back of the seat. Three-quarters length figures, nearly life-size.

Signed : R. 1790.

Canvas, 48 in. by 38 $\frac{1}{2}$ in.

Exhibited at the Royal Academy, London, 1805.

— Universal Exhibition, Paris, 1800.

From the Collection of Sir William Agnew, London.



91. — RAEBURN (SIR H.), H. R. A.



92. — RAEBURN (SIR H.), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

93. — Portrait of Margaret Moncrief,
afterwards Mrs. Pattison

Seated to the left on a green garden-chair, looking at the spectator, her hands crossed in her lap. She wears a white kerchief over her dark hair, and a white muslin dress with a black mantilla round her body. Landscape background. Three-quarters length figure, life-size.

Canvas, 49 1/4 in. by 39 1/2 in.



93. — RAEBURN (SIR H.), R. A.

REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

94. — Portrait of Mrs. Schindlerin

Catharina Schindlerin, a German singer, was engaged at the recommandation of her master, the favourite singer Venanzio Rauzzini, to sing with him at the King's Theatre in the opera of "Armida", in 1774.

Fronting the spectator, smiling, in a black dress, with a white handkerchief on her head, tied with a pink ribbon, holding a muff. Half-length figure, life-size. In a painted oval.

Canvas, 29 1/4 in. by 24 1/2 in.

Painted in 1777.

Engraved by J. R. Smith in 1777.



REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

95. — Portrait of Miss Montgommerie, first Wife of Robert Laughlen, Esq., of Glasgow

Facing the spectator. She holds a small bird to her bosom with both hands. Landscape background. Half-length figure, life-size.

Canvas, oval, 28 1/2 in. by 23 1/4 in.

From the Collection of James Cowan, Esq., of Rosshall.



94. — REYNOLDS (Sir J.), P. R. A.



95. — REYNOLDS (Sir J.), P. R. A.

ROMNEY (GEORGE)

(1734-1802)

96. — Portrait of Mrs. Blair

Mary Johnson, born in 1750, married Mr. Alexander Blair of Castle Bromwich, Warwickshire, and 5, Portland Place, London. She was a well-known society lady of the period, and an especial friend of Kitty, Duchess of Queensberry. Her evening parties were famous, and invitations were much sought after.

In a white muslin-dress and large black hat with feathers; she is seated in a crimson chair, holding a piece of music. Three-quarters length figure, life-size.

Canvas, 49 1/4 in. by 38 1/2 in.

Painted in 1787.

Described, and reproduced in H. Ward and W. Roberts' "Romney", vol. II, p. 13.

From the Collection of W. Beckett, Esq., of Leeds.

— — — E. W. Beckett, Esq., M. P., London.



ROMNEY (GEORGE)
PORTRAIT OF MRS. BLAIR

ROMNEY (GEORGE)

(1734-1802)

97. — Cupid and Psyche

Psyche wears a red robe from the waist, and Cupid a scanty pale blue drapery. A rich blue curtain hangs beside the figures, and in the foreground a lamp is burning. An Olympian scene is indicated amidst cloud in the background on the right. Full-length figures, more than half the size of life.

Canvas, 49 3/4 in. by 40 in.

Exhibited at the Guildhall, London, 1890.

Described in H. Ward and W. Roberts' "Romney", vol. II. p. 199.

From the Collection of W. J. Long, Esq., London, 1890.

— — Lieut.-Col. Ellis, London.

— — R. Vaile, Esq., London.

ROMNEY (GEORGE)

(1734-1802)

98. — Lady Hamilton as Ariadne

Turned to the right, seated at the entrance of a cavern overlooking the sea: she wears a straw hat, and a white dress with a blue sash. Her hands are joined on her lap, and her eyes cast down. Three-quarters length figure, life-size.

Canvas, 30 3/4 in. by 25 1/2 in.

From the Collection of Canon Irving, of Oxford.

97. — ROMNEY (G.)



98. — ROMNEY (G.)



ROMNEY (GEORGE)

(1734-1802)

99. — Portrait of Miss Gore.
afterwards Duchess of Inverness

Miss Gore was the daughter of Sir Arthur Gore, who was created Earl of Arran, in 1762.

Standing, looking down, her left arm resting on a marble balustrade. White Greek dress. An amphora stands at her feet. A fountain with a lion's head behind on the left. Landscape in the background. Full-length figure, life-size.

Canvas, 87 3/4 in. by 51 1/2 in.

Purchased from the family of the Hon. C. Hanbury, Eastern Counties.



WILKIE (SIR DAVID), R.A.

(1785-1841)

100. — The Sportsman's Repose

Interior of a cottage, with a sportsman seated at a table near an open window, joking with a young girl who has just filled a glass, which he holds in his hand, with beer. A quantity of dead game on the table and hanging on the wall. Fish and vegetables are lying on the ground round a tub.

Canvas, 30 1/4 in. by 42 1/4 in.

99. — ROMNEY (G.)



100. — WILKIE (SIR D.), R. A.

ARTISTS' INDEX

	Pages
BARTOLOMEO VENEZIANO. — Portrait of a Geometrician	56
BEYEREN (A. van). — Still-Life	8
— Still-Life	8
BONINGTON (R. P.). — Louis XIV. and Olympe de Mancini	96
— View on the Sea-Shore in Normandy	96
BONSIGNORI (F.). — Bust of Christ	56
BOUCHER (F.). — Nymph, Satyr and Cupids	74
— A pastoral Scene	74
— The Declaration	76
— The interrupted Sleep	76
CALCAR (J. S. von). — Portrait of Julius Cesar Mariscotti	58
CIRNA (G. B.). — Virgin and Child	58
CONSTABLE (J.). — View near East Bergholt	98
— The leaping Horse	100
— Dedham Vale	100
COQUES (G.). — « Le Cordonnier » (The Shoe-Maker)	10
— Huntsman with an Attendant and Dogs in a Landscape	10
CRANACH (L.), the Elder. — Christ on the Mount of Olives	12
— — Saint Catherine	12
CUYP (A.). — Portrait of a Man	14
CUYP (J. G.). — Portrait of Adriana Pannier	14
DAVID (G.). — St. Anne with the Virgin and Child, and St. Nicholas and St. Anthony of Padua. An Altar Piece (Triptych)	16
DOU (G.). — Portrait of Rembrandt's Mother	17
— — Portrait of Rembrandt's Father	18
DYCK (Sir A. van). — Portrait of the Countess of Bedford	20
— — Portrait of an Abbot	20
— — The Virgin with the Infant Christ asleep	22
FRAGONARD (J. H.). — « Le Réveil de Vénus »	78
FYR (J.). — Still-Life	24
GAINSBOROUGH (Th.). — Portrait of the Duchess of Gloucester	102
— — Portrait of a young Lady	103
— — Portrait of Miss Boone	104

	Pages
Goya (F.). — Portrait of General Foraster.	60
— Portrait of Princess Isabella.	60
Greuze (J. B.). — « Le Réveil ».	79
— The Letter.	80
Hals (F.). — Portrait of a young Lady.	26
Hobbema (M.). — Landscape. A Study.	24
Hoppner (J.). — The Daughter of the Earl of Westmoreland as an Angel.	106
— Portrait of Mrs. Home.	106
— Portrait of Mrs. Batt.	108
— Portrait of a Lady, said to be Mrs. Fitz-Herbert.	108
Janssens van Ceulen (C.). — Portrait of a Lady.	26
Lancré (N.). — « Amusements champêtres ».	82
Largilliére (N.). — Portrait of Madame de Noirmont.	82
Loo (L. M. van). — Portrait of Turgot.	84
— Portrait of M. d'Alembert.	84
Luini (B.). — The Marriage of St. Catherine.	62
Massys (Q.). — Head of Christ.	28
Master of the Female Half-Lengths. — The Repose during the Flight into Egypt.	28
Metsu (G.). — The Straw-Hatcher.	30
— Young Woman, reading.	30
Mierevelt (M. J.). — Portrait of an old Lady.	32
— Portrait of an elderly Lady.	32
Morone (F.). — Portrait of a Gentleman.	63
Mostaert (J.). — The Adoration of the Magi. A Triptych.	34
Nattier (J. M.). — Portrait of Madame Adélaïde de France.	86
— Portrait of a young Lady.	86
Orley (B. van). — The Adoration of the Shepherds. A Triptych.	34
Ostade (A. van). — Interior of a Peasant's Cottage.	36
— « Les Harangueurs ».	36
Pater (J. B.). — « Concert champêtre ».	88
— « La Cueillette de Roses ».	88
Pombo (S. del.). — Portrait of Francesco degli Albizzi.	64
Previtali (A.). — The Madonna with the Infant Christ and St. John.	66
Raeburn (Sir H.). — Portrait of Sir William Napier, Bart.	110
— Portraits of John Murray and his Brother.	112
— Portrait of Colonel and Mrs. Ramsay.	112
— Portrait of Margaret Moncrieff.	114
Raiolini (F.). — Virgin and Child.	66
Raphael Sanzio. — Portrait of Giuliano de' Medici.	68
Rembrandt van Rijn. — Portrait of the Artist's Sister.	38
— Portrait of the Artist.	38

	Pages
REYNOLDS (Sir J.). — Portrait of Mrs. Schindlerin.	116
— Portrait of Miss Montgommery.	116
ROBUSTI (J.), called Tintoretto. — Portrait of Melchior Michael. . .	70
ROMNEY (G.). — Portrait of Mrs. Blair.	118
— Cupid and Psyche	119
— Lady Hamilton as Ariadne.	120
— Portrait of Miss Gore.	122
RUBENS (P. P.). — The Child Christ	39
RUISDAEL (J. van). — A Waterfall	40
— Landscape with Cornfields	42
— Woody Landscape.	42
RUYSDAEL (S. van). — River-Scene, with Cows and Boats.	44
— A River-Scene, with Boats.	44
SOLARIO (A. da). — Virgin and Child, with Donors	70
STEEEN (J.). — The Peasant and Satyr.	46
— The Marriage in Cana.	46
TENIERS (D.), the Younger. — The Card Players.	48
— « Le Vieillard ».	48
TOURNIÈRES (R.). — Portrait of a French Nobleman.	90
VELDE (W. van de). — A View on the Dutch Coast, during a Calm.	50
— A Sea View, during a Calm	50
VIGÉE-LEBRUN (L. E.). — Portrait of a Lady.	90
WATTEAU (J. A.). — « La Promenade ».	92
— « La Lorgneuse ».	92
WEYDEN (R. van der). — The Descent from the Cross. A Triptych.	52
WILKIE (Sir D.). — The Sportsman's Repose.	122
WOUWERMAN (Ph.). — « Le Trompette ».	54

IMPORTANT PUBLICATION

THE COMPLETE WORK

OF

REMBRANDT

IN 8 VOLUMES

BY

WILHELM BODE
DIRECTOR OF THE BERLIN MUSEUM

Gold Medal, Universal Exhibition, Paris, 1900

The richest and most exhaustive book ever published on any painter.

IT CONTAINS

- 1^o *The Biography of the Master, a Study of his artistic Development and an Appreciation of his Art.*
 - 2^o *The Description and History of all his Pictures in public and private Galleries.*
 - 3^o 595 *Heliogravures specially executed from all his original Pictures.*
 - 4^o 131 *Original Documents compiled and annotated by C. Hofstede de Groot.*
-

The number of Copies are : Edition de Luxe on Japan Paper, in English 75 copies, in French 15, and in German 10.

Copies on Holland Paper, in English 500, in French 200, and in German 150.

PRICE

For the Edition de Luxe on Japan Paper (limited to 75 English Copies) : 80 Guineas; for the United States 520 Dollars including Duty.

For the Edition on Holland Paper: 50 Guineas: for the United States 320 Dollars including Duty.

CH. SEDELMEYER

PUBLISHER

6, RUE DE LA ROCHEFOUCAULD, PARIS

PRESS OPINIONS

The Times, London, May 21, 1896.

No such monument has ever been erected to any painter. To attempt such a work at all, three things were necessary — photography with its modern development, enterprise, and a critical authority as complete as Dr. Bode's is.

The Times, London, April 14, 1897.

We commend this book as a wonderful result of modern reconstructive scholarship, zeal, and enterprise. When the eight volumes are completed, they will be quite indispensable to every library which concerns itself with the history of art.

The Times, London, January 7, 1898.

The second of the eight volumes of this important and splendid work has just been issued by M. Sedelmeyer and is not less carefully executed than the first.

The volume as a whole, like its predecessor, represents all that scholarship, care and money can do towards the erection of a worthy monument to Rembrandt's memory.

Illustrated London News, April 25, 1896.

The value and beauty of this collection, which exceeds anything before attempted, are beyond controversy.

The Daily Telegraph, London, October 22, 1896.

The work will be a veritable monument to the genius of the very greatest of all painters.

American Register, Paris, March 27, 1897.

A magnificent work of art, at which no less a connoisseur than Mr. Charles Sedelmeyer, the well-known dealer and expert in art, in collaboration with Director Bode, has been working for fully fifteen years, has at last been completed. It is the richly illustrated edition in eight large volumes of « L'Œuvre Complet de Rembrandt, » a veritable literary and artistic monument to the great Dutch master, all of whose works, scattered throughout the world, have here been reproduced in heliogravure, with full descriptive text. The first volume has made its appearance, and, as might well have been foreseen, does great credit to the enterprising editor as well as to France.

The Collector, New York, April 15, 1897.

Nothing has yet been done, either in honour of any single artist or for the recording of his works, to even approach « The Complete Work of Rembrandt » which is published by M. Sedelmeyer, of Paris.... It comes in the shape of a fat folio, of the most sumptuous form of artistic embellishment and typography, and, entirely apart from its magnificence as an art work, is a book of reference no true collector can fail to appreciate.

The Art Amateur, New York, September, 1899.

We have already spoken in terms of the highest praise of the first two volumes of this magnificent work. The third is, if possible, still more remarkable. In it, Dr. Bode, as biographer, has reached one of the most interesting periods of Rembrandt's artistic career, that immediately succeeding his marriage, and leads with a series of biblical and mythological compositions — and the portraits and studies connected with them — including some of the painter's acknowledged masterpieces.

We need not expatiate on the importance of Dr. Bode's « Rembrandt » to collectors. It promises to be the first really adequate representation of a great painter's work. Mr. Sedelmeyer's courage, taste and judgment cannot be too liberally acknowledged. He is producing a monograph, which will be of inestimable advantage to all serious students of art, and one which we are entitled to hope will be accepted as a standard for other publications of the kind. It would certainly be difficult to imagine anything more perfect than the way in which the work, literary, artistic, and mechanical, has, thus far, been done. The text is, in its completeness and reliability, worthy of the great artist to which it is devoted, and the illustrations, reproduced by the heliogravure process, are worthy of the text.

The Art Amateur, New York, June, 1900.

Of this great work, issued in magnificent style by Mr. Sedelmeyer, the fourth volume, dealing with one of the most important periods of the artist's life, that included between the dates 1637-45, has just been issued.

As in the other volumes, previously reviewed, the reproductions include every picture belonging to the period under consideration.

It will take four more volumes and a supplement to finish the work, making it the most extended and the most complete literary and artistic monument ever built up to the fame of any painter.

The Times, London, February 14, 1902.

This great work is marching towards its conclusion with perfect regularity, and before long we shall be able to congratulate the editor and publisher upon the completion of a book which is absolutely unique among the tributes which scholarship and modern reproductive processes have paid to art.

Principal Publications

OF

CH. SEDELMEYER, PUBLISHER, PARIS

~~~~~

THE SYNDICS OF THE DRAPER'S CORPORATION. — Etching by Charles Koepping after Rembrandt.

Size : 23 1/4 in. by 31 1/4 in. — Plate destroyed.

125 proofs have been issued at . . . . . Fr. 1.300

PORTRAIT OF AN OLD MAN. — Etching by Ch. Koepping after Rembrandt.

Size : 32 in. by 21 in. — Plate destroyed.

125 artist's proofs on Japan paper at . . . . . Fr. 800

THE ARCHERS OF ST. GEORGE. — Etching by Ch. Koepping after Frans Hals.

Size : 23 in. by 34 in. — Plate destroyed.

125 artist's proofs on Japan paper at . . . . . Fr. 600

BEATRICE OF CUSANCE, DUCHESS OF LORRAINE. — Etching by F. Laguillermie after Anthony Van Dyck.

Size : 27 1/2 in. by 21 in. — Plate destroyed.

125 artist's proofs on parchment at . . . . . Fr. 800

CHRIST BEFORE PILATE. — Engraved by Ch. Waltner after Munkacsy.

Size : 21 in. by 31 1/4 in.

Prints. . . . . Fr. 75

CHRIST ON CALVARY. — Engraved by Ch. Koepping after Munkacsy.

Size : 21 in. by 32 1/4 in.

Prints. . . . . Fr. 75

Companion to the etching *Christ before Pilate*.

MILTON VISITING GALILEO AT ARCETRI NEAR FLORENCE, 1640. — Engraved by A. Mathey after Tito Lessi.

Size : 13 6/8 in. by 17 3/8 in.

200 Remark proofs at . . . . . Fr. 1.50

Lettered proofs on India paper. . . . . Fr. 25

SPRING. — Etching by E. M. Geyger after the picture by Sandro Botticelli.

Size of the etching : 19 1/2 in. by 30 in.

100 Remark proofs at . . . . . Fr. 625

Lettered proofs on India paper. . . . . Fr. 75

GIOVANNA TORNABUONI — Engraved by A. Mathey-Doret, after Domenico Ghirlandaio.

Size : 20 1/2 in. by 13 in. — Plate destroyed.

300 Remark proofs, signed by the engraver. . . . . Fr. 1.30

PORTRAIT OF MRS. BLAIR. — Engraved by Ch. Waliner after G. Romney.

Size : 25 1/2 in. by 19 1/2 in.

275 artists proofs, signed by the engraver. . . . . Fr. 320

PORTRAIT OF A YOUNG LADY OF QUALITY. — Engraved by F. Laguillermie after A. van Dyck.

Size : 23 in. by 18 1/2 in.

275 artists proofs, signed by the engraver. . . . . Fr. 320

Printed  
for  
CH. SEDELMAYER  
by  
LAHURE  
Paris











DATE DUE

AA 000 230 604 1



SAYLORD

PRINTED IN U.S.A.

N8640  
S44  
cv. 10,  
(1906)

